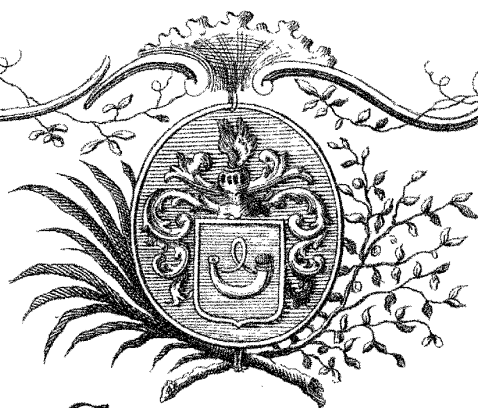


[Symfoni.]

O-R



S E I
S I N F O N I E

A

Due Violini, Viola, e Basfo
Due Corni, Due Oboe, o Flauti Traverli

D E D I C A T E

*Alla Molt' Illustre e
Graziosissima Sig^{ra}. La Sig^{ra}*
SUSANNA VORSTERMAN

Da

GIOVANNI GABRIEL MEDER
O P E R A P R I M A .

A AMSTERDAM chez J. J. HUMMEL ,
Marchand & Imprimeur de Musique.

Prix f 6/-

Par J. J. Hummel le 10. 8^{bre}. 1769

VIOLINO PRIMO

3

[G-Dur]

SINFONIA I

Con Flauti e Corni Obbligati.

Allegro Assai

crescendo il f.

The score is written for Violino Primo and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro Assai*. The score includes various dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), *for.* (forzando), and *cres.* (crescendo). Performance instructions include *crescendo il f.*, *crescendo il forte*, and *cres. il forte*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a double bar line.

VIOLINO PRIMO

This page of a musical score for Violino Primo contains two distinct sections. The first section, titled "Andante", is in 2/4 time and spans the first four staves. It features a complex melodic line with many triplets and dynamic markings including *f.*, *p.*, *Sforz.*, and *for.*. The second section, titled "Smorzato", is in 3/4 time and spans the next six staves. It includes markings for "fortis.e Staccato" and "Staccato", with dynamics ranging from *pp.* to *f.*. The third section, titled "Menuetto", is in 3/4 time and spans the final two staves, marked "Sempre piano". The notation includes various musical symbols such as slurs, ties, and repeat signs.

Andante

f. *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *pp.*

Sforz. *for.* *Sforz.* *for.* *Sforz.* *for.* *Sforz.* *for.* *p. cres.*

Smorzato *fortis.e Staccato*

pp. *f.* *Staccato*

pp. *cres.* *f.*

Sforz. *Sforz.*

Sforz. *for.* *Sforz.* *for.* *Sforz.* *for.*

Sforz. *for.* *p. cres.* *f.* *p.*

Smorzato

Menuetto *Sempre piano*

VIOLINO PRIMO

5

Violino Primo musical score page 5. The score is written for a single violin in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The tempo is marked *Presto Assai*. The score includes various dynamic markings such as *p* (piano), *f* (forte), *cres.* (crescendo), *sforz.* (sforzando), and *il forte*. There are also repeat signs and a *Da Capo. Men.* instruction. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The page ends with a double bar line.

Presto Assai

Da Capo. Men.

p *f* *cres.* *sforz.* *p* *f* *cres.* *p* *f* *cres.* *il forte*

VIOLINO PRIMO

B-Dur I

SINFONIA II

Allegro Spiritoso

[D-Dur]
SINFONIA II

VCLINO I RIMO
Allergro Spiritoso

Sforz. p. Sforz. f.

f. p. f. cres. p. f. f.p.f.p.f.p.f. p. Sforz.

p. Sforz. f.

Nr Andante Rinf. Nr

VIOLINO PRIMO

7

This page of a musical score for Violino Primo (Violin I) contains 16 staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The score includes the following markings and features:

- Dynamic markings:** *f.* (forte), *p.* (piano), *cres.* (crescendo), *dim.* (diminuendo), *Rinf.* (Ritornello), and *Piano Assai* (Very Piano).
- Tempo/Character markings:** *Presto Assai* (Very Fast) and *Piano Assai* (Very Piano).
- Performance instructions:** *tr* (trill) and *w* (accidental breath mark or similar).
- Structural elements:** The page includes repeat signs, a double bar line, and a final double bar line at the end of the piece.

8
[B-Dur]
SINFONIA III **VIOLINO PRIMO**
p. *p. sf.*

[illegible]

VIOLINO PRIMO

9

Sforz. p. Sforz. p.

f. p.

Sforz. Sforz.

pp. p.

Presto

p. f.

Oboe

1

Violini

Tutti. f.

p. f. p. f. p. cres. f.

p. f.

p.

f. p. f. pp.

f. p. f.

Oboe

1

Violini

Tutti. f.

p. f. p. f. p. cres. f.

VIOLINO PRIMO

[Esc. Div.]
SINFONIA IV

Alle^{ro} maestoso

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cres. *ff.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

dolce. *f.* *p* *f.* *p* *f.* *p* *f.* *p* *f.* *p* *f.*

Cres. *ff.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

ff. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff.*

11

The image displays a page of musical notation for a piano piece. The notation is written on multiple staves, featuring various musical notations, dynamics, and tempo markings. The piece begins with a tempo marking of *Andantino Amoroso* and a time signature of 2/4. The notation includes a variety of note values, rests, and dynamic markings such as *p* (piano), *f* (forte), *Sforz.* (sforzando), *poco f.* (poco forte), *Pianiss. tremando*, *Smorzando*, *rinf.* (rinforzando), and *Allegro assai*. The piece transitions to a 3/8 time signature and continues with complex rhythmic patterns and dynamic contrasts. The notation is written in a single system, with the piece concluding with a final cadence.

VIOLINO PRIMO

SINFONIA V

Allegro risoluto

12 *[F-Dur]* VIOLINO PRIMO

SINFONIA V $\frac{3}{4}$

Allegro risoluto

p.

ff.

p.

f.

p.

fforz. p.

fforz.

p.

f.

13

VIOLINO PRIMO

13

Andante di Molto

f. p. f. p. f. p. f. p.

rinf. rinf.

Allegro assai f.

p. f. p. f. p. f. p. f. p.

p. cres.

f. p. f. p. f. p. f. p.

VIOLINO PRIMO

SINFONIA VI

Con Flauti e Corni Obligati.

Allegro con brio.

Violino Primo score for Symphony No. 6, featuring dynamic markings and articulation. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked "Allegro con brio". The score includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *rinf.* (rinforzando), and *fortisf.* (fortississimo). It also includes articulation marks like *tr* (trill) and *acc.* (accents). The score is divided into measures by bar lines, with some measures containing repeat signs. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

VIOLINO PRIMO

15

Andante
forz. p. *f.* *p.* *forz. p.* *forz. p.*
f. *f. ten. p.* *f. ten. p.* *f.*
forz. p. *forz. p.*
forz. p. *f. ten. p.* *f. ten. p.*
f.
Menuetto
cres. *f.* *Sempre piano*
f. *p.* *f.* *p.*
Da Capo al Menuetto

V I O L I N O P R I M O

Prestissimo.

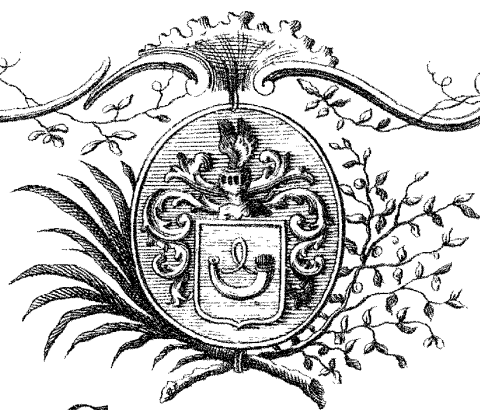
sfz.

Fine

D. Radot. Sculp.

[Symfoni]

O-R



S E I
S I N F O N I E

A

Due Violini, Viola, e Basfo
Due Corni, Due Oboe, o Flauti Traverli

D E D I C A T E

*Alla Molt' Illustre e
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VIOLINO SECONDO

3

SINFONIA I

Con Flauti e Corni Obbligati.

Allegro Assai

crescendo

The musical score for Violino Secondo consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro Assai*. The score includes various dynamic markings and performance instructions:

- Staff 1:** *p.* *crescendo*
- Staff 2:** *il Forte* *ff.* *p.* *f.* *p.*
- Staff 3:** *f.* *p.* *f.* *p.* *f.*
- Staff 4:** *p.* *f.* *p.*
- Staff 5:** *p.* *f.*
- Staff 6:** *f.* *p.* *f.* *p.*
- Staff 7:** *f.* *cres. il forte*
- Staff 8:** *ff*
- Staff 9:** *p.*
- Staff 10:** *f.* *p.*
- Staff 11:** *cresc.* *ff.* *f.* *p.*
- Staff 12:** *p.* *f.* *p.*

4

VIOLINO SECONDO

Andante

p. *pp.* *sforz.* *sforz.*

p. *cres.* *f.*

p. *Smorzato*

fortisf. e staccato *pp.* *ff.*

e staccato *p.p.* *cres.*

f. *sforz.* *sforz.* *p.*

cres. *f.*

p. *Smorzato*

Minuetto *Sempre piano*

VIOLINO SECONDO

5

Da Capo al Men.

Presto Assai

Sforz. p. cresc. f. p. cresc. f.

Mezza forte

f. p. Sforz. p. f. p. Sforz. p.

f. p. cresc. f. cresc. f.

SINFONIA II

Allegro Spiritoso

SINFONIA II *Allegro Spiritoso*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

for. cres.

Andante *rinforz.* *p.* *f.*

7

This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and the variety of dynamics and tempo markings. The notation is written for a single melodic line, possibly for a violin or flute, with a key signature of one sharp (F#) and a common time signature (C). The piece is characterized by rapid, flowing passages and intricate rhythmic patterns, including sixteenth and thirty-second notes.

The notation includes several dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), and *rinforz.* (rinforzando). The tempo markings *Presto Assai* and *Sciolto* (Ad libitum) are also present, indicating changes in the speed of the music. The piece begins with a *Presto Assai* section, which transitions into a *Sciolto* section. The notation is written in a single system, with the music continuing across the page.

SINFONIA II

[illegible]

VIOLINO SECONDO

9

1

f. *p.* *f.* *p.*

f. *p.* *f.* *p.* *f.* *p.*

f. *p.* *f.* *p.* *p.* *pp.*

p. *p.* *Sforz.* *Sforz.*

Presto *p.* *f.* *Oboe Soli*

p. Violini

f. *p.* *f.* *p.*

f. *p.* *cresc.* *f.* *p.*

f. *p.* *f.* *p.* *f.*

pp. *f.* *p.*

f. *Oboe Soli*

p. Violini

Tutti f. *p.* *f.* *p.*

f. *p.* *cresc.* *f.*

VIOLINO SECONDO

SINFONIA IV

Allegro Maest

SINFONIA IV *Allegro Maest.*

VIOLINO SECONDO

The musical score is written for the Violino Secondo part of the fourth symphony. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro Maest.' and the dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'cresc.' and 'dolce'. The music is characterized by a steady, rhythmic flow with occasional melodic flourishes.

VIOLINO SECONDO

11

Andantino Amoroso

piano Smorzando

pianis. tremando

Allegro Assai

ff.

VIOLINO SECONDO

SINFONIA V

Allegro risoluto

p. *f.* *ff.* *p.* *f.* *p.* *sforz.* *sforz. f.* *p.* *f.*

13

VIOLINO SECONDO

The image displays a musical score for the Violino Secondo part. It is divided into two main sections: *Andante di Molto* and *Allegro assai*. The *Andante di Molto* section is written in 4/4 time and features a series of staves with complex melodic lines, including many sixteenth and thirty-second notes. Dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo) are indicated throughout. The *Allegro assai* section is in 3/8 time and is characterized by rapid, rhythmic patterns, often using beamed sixteenth and thirty-second notes. This section also includes dynamic markings and a crescendo leading to a forte section. The score is written on ten staves, with some staves containing multiple systems of music. The overall style is classical, with a focus on technical virtuosity and expressive dynamics.

Andante di Molto

Allegro assai

cresc. il forte

VIOLINO SECONDO

15

p.

f.

p.

pianiss.

f.

Andante

p. *f.* *p.* *sforz.* *p.* *sforz.* *p.*

f. *f.* *p.* *f.* *p.* *f.*

sforz. *p.* *sforz.*

p. *f.* *p.* *f.*

sforz.

pp.

p. *f.* *p.* *f.* *p.*

f.

Menuetto

cresc. *for.*

Sempre Piano

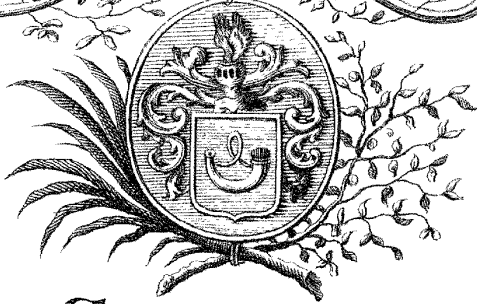
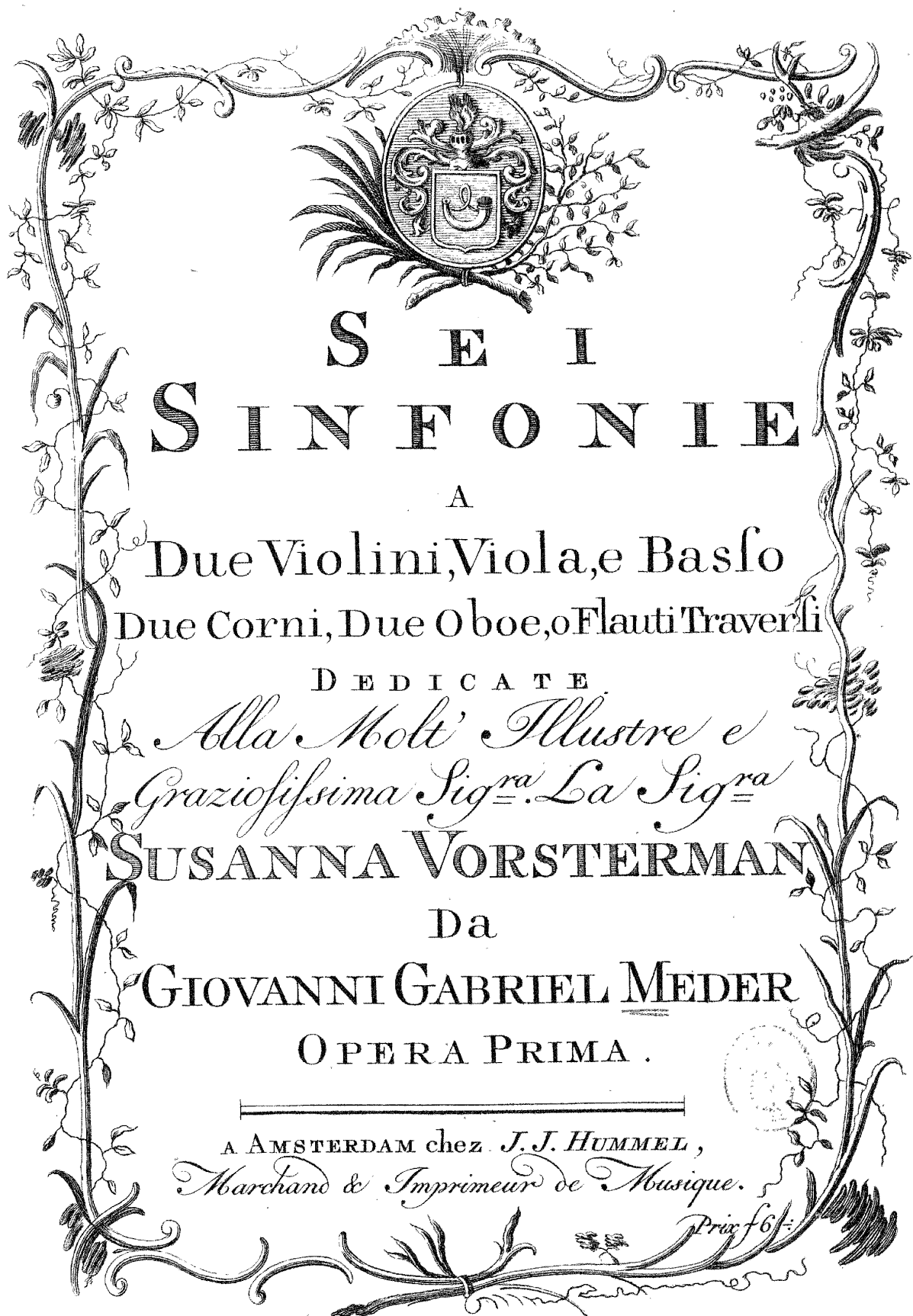
f. *p.* *f.* *p.*

Da Capo al Menuetto

VIOLINO SECONDO

[illegible]

IC Fine.



S E I
S I N F O N I E
A
Due Violini, Viola, e Basfo
Due Corni, Due Oboe, o Flauti Traverli
D E D I C A T E
Alla Molt' Illustre e
Graziosissima Sig^{ra}. La Sig^{ra}
SUSANNA VORSTERMAN
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V I O L A

3

SINFONIA I

Allegro assai. *p.* *Cres. il f.*

The image displays the first twelve measures of a violin part from the first movement of a symphony. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro assai.' and the initial dynamic is 'p.' (piano). The first measure begins with a half note F#4, followed by a series of eighth and sixteenth notes. The dynamics fluctuate throughout, with 'ff.' (fortissimo) appearing in measures 2, 4, 6, 8, 10, and 12. Crescendos are indicated in measures 3, 5, 7, 9, 11, and 12. The piece concludes with a final whole note F#4 in measure 12.

V I O L A

Andante. *p.*

ppcf. pp. *p.* *Cres.*

f. *Sforz.* *p.* *Smorzato.*

for. Alrai e Staccato. *pp.* *ff.*

pp. *Cres.*

f. *p.*

p. *Cres.* *Sforz.*

Sforz. *p.* *Smorzato.*

Menuetto.

Sempre piano.

D. Gal men.

The score is written for Viola in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of Andante. The first system contains measures 1-4, with dynamics *p.* and *ppcf. pp.*. The second system contains measures 5-8, with dynamics *f.*, *Sforz.*, *p.*, and *Smorzato.*. The third system contains measures 9-12, with dynamics *for. Alrai e Staccato.*, *pp.*, and *ff.*. The fourth system contains measures 13-16, with dynamics *pp.* and *Cres.*. The fifth system contains measures 17-20, with dynamics *f.* and *p.*. The sixth system contains measures 21-24, with dynamics *p.*, *Cres.*, and *Sforz.*. The seventh system contains measures 25-28, with dynamics *Sforz.*, *p.*, and *Smorzato.*. The eighth system contains measures 29-30, with a tempo change to *Menuetto.* and a key signature change to one sharp (F#). The final system contains measures 31-34, with a tempo marking of *Sempre piano.* and a signature *D. Gal men.* at the end.

V I O L A

5

p.
Presto assai. *f.*

p. *Sforz.* *p.* *Sforz.* *p.* *Cres. il f.* *p.*

Cres. il f.

p. *f.*

p.

f. *p.* *Sforz.*

Sforz. *f.* *p.*

f.

p. *Sforz.* *p.* *Sforz.*

p. *Cres. il f.* *p.* *Cres. il f.*

II

Allegro Con Spirito.

[illegible]

V I O L A

7

p. f. p. f. p.
f. p. f. p. f. p.
f. p. f. p. rin f. f.
p. f. p. f.
p. f. p.
p. 1 f.
Presto assai. Cres. f.
p. 1
f. p. Cres.
p. piano assai. 1
Cres. f. Solo.
p. f.

V I O L A

SINFONIA III

Con Brio.

p.

f. *p.* *Cres.* *f.*

p. *Cres.* *f.*

p.

f.

p. *f.* *p.*

f. *Cres.* *f.*

p.

f. *p.* *Cres.* *f.*

p.

f.

p. *f.*

Larghetto.

p. *f.* *p.*

1

V I O L A

9

f.p. f.p. f.p. f.p. p.
pp. f.p. f.p. f. p.
f. p.
f.p. f.p. f.p. f.p.
p. pp. f. p.f. p.
Presto. p. f.
p.
f. p. f.p.
f.p. Cres. f. p.
f. p.
f.p. f.p. f. p.
f.
p. f.
p. f.p. f.p. Cres. f.

V I O L A

SINFONIA IV

Allegro maestoso. *p.* *f.* *p.*

f. *p.* *f.*

p.

Cres. *ff.* *p.* *Cres.* *ff.*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

p. *f.*

p. *f.* *p.* *f.*

dolce.

f. *dolce.* *f.* *p.* *f.*

p.

Cres. *ff.* *p.* *Cres.* *ff.*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.* *for. assai.*

V I O L A,

11

Andantino Amoroſo.

poco f. f. p. poco f. p. sforz. p. poco f. p. ten. poco f. f.

f. forz. p. poco f. p. Smorzando. p. f. p.

p. f. p. p. poco f. p. f. p. f. p. p. ten.

poco f. f. sforz. p. poco f. p. Smorzando.

Allegro aſſai.

f. p. f.

p. Cres.

ff.

p. f.

p. f.

p. f.

V I O L A

SINFONIA V

Allegro risoluto.

The image displays the first movement of the fifth symphony by Ludwig van Beethoven, specifically the violin part. The music is written in 3/4 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro risoluto'. The score consists of 14 staves of music. The first staff shows the initial melodic line with a key signature change to two flats (B-flat and E-flat) and a 4/4 time signature. The subsequent staves feature a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and quarter-note passages. Dynamics are indicated by 'p.' (piano) and 'f.' (forte). The piece concludes with a final cadence on the 14th staff.

13

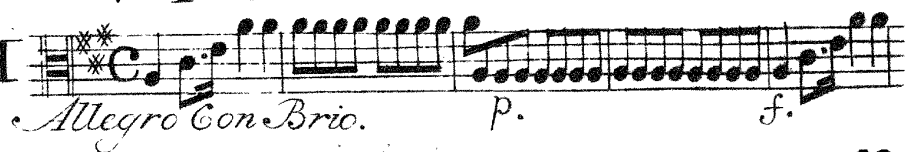
Handwritten musical score for a piece, likely a piano solo. The score is divided into two main sections: *Andante di molto* and *Allegro Assai*.

The *Andante di molto* section begins with a tempo marking and a key signature of one flat (B-flat). It features a series of staves with complex, flowing melodic lines and dynamic markings including *p.* (piano), *f.* (forte), *rinf.* (rinfacciato), and *f.* (forte). The section concludes with a double bar line.

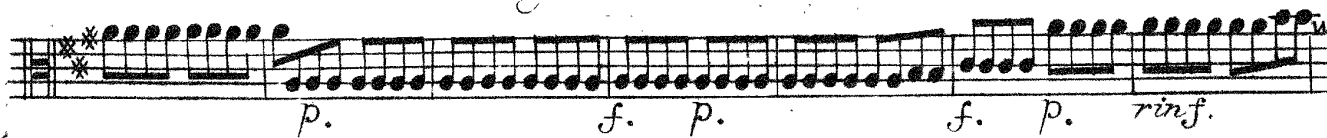
The *Allegro Assai* section follows, marked with a tempo change and a key signature of one flat. It is characterized by rapid, repetitive patterns, often written as sixteenth-note runs. Dynamic markings include *f.* (forte), *p.* (piano), *f.p.* (fortissimo), and *cres.* (crescendo). The section ends with a final cadence marked by a double bar line.

V I O L A

SINFONIA VI



Allegro Con Brio. p. f.



p. f. p. f. p. rin. f.



ff.



p.



p.



f. mezza. for.



pp. f. p.



f. p. f. p. rin. f.



f.



p.



p.



f. p.



f. p. f. p.

V I O L A

15

f.

p.

f.

mezza for.

pp.

f.

Andante.

Sforz. f.

p. f. p. f. p. f.

f.

p. f.

p.

f.

Sforz. f. p. f. p. f.

p.

f.

f. p. f. p. pp.

f.

p. f.

p.

f.

Menuetto.

p.

Cres.

f.

Sempre piano.

f. p. f. p.

Da Capo al menuetto.

V I O L A

Prestissimo.

p.

f. p. f. p. p.

f. p. f.

p.

f. p. f. p. f. p.

f. p. f.

p. f.

p. f.

p. f.

p. f.

Fin.

[Symphonie]

O-R



S E I
S I N F O N I E

A

Due Violini, Viola, e Basfo
Due Corni, Due Oboe, o Flauti Traversi

D E D I C A T E

*Alla Molt' Illustre e
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Prix 6/-



Cl.

BASSO

3

SINFONIA I

Flauti, e Corni Obbligati

Allegro assai. *p.* *Crescendo il f.* *Tasto Solo.*

The musical score for the Bassoon part of Symphony No. 1 is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p.* (piano) to *ff.* (fortissimo). The score is marked with *Allegro assai.* and includes a *Crescendo il f.* instruction. The key signature is one flat (B-flat). The score is divided into sections by *T.S.* (Tasto Solo) markings. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p.* (piano) to *ff.* (fortissimo). The score is marked with *Allegro assai.* and includes a *Crescendo il f.* instruction. The key signature is one flat (B-flat). The score is divided into sections by *T.S.* (Tasto Solo) markings.

B A S S O

Andante.

p.

poco f. pp.

p.

Cres.

f.

Sforz.

p.

Smorzato.

for. Usat e Staccato.

pp.

f.f.

pp.

Cres.

f.

p.

Cres.

Sforz.

Sforz.

p.

Smorzato.

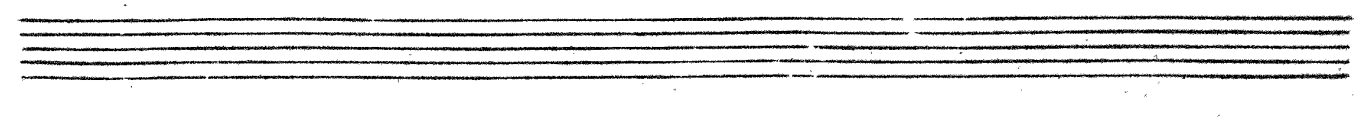
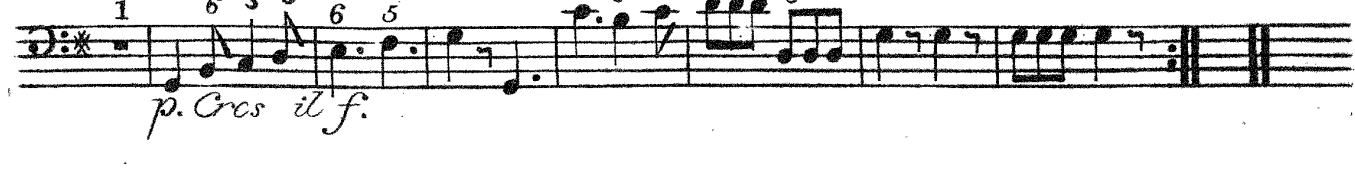
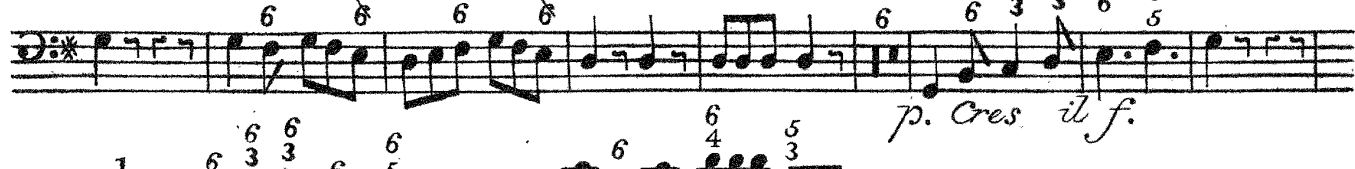
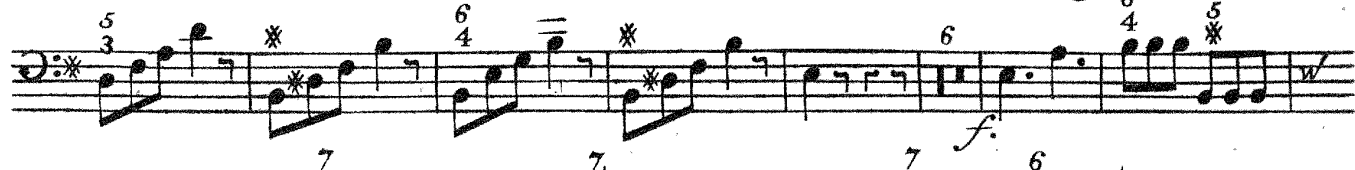
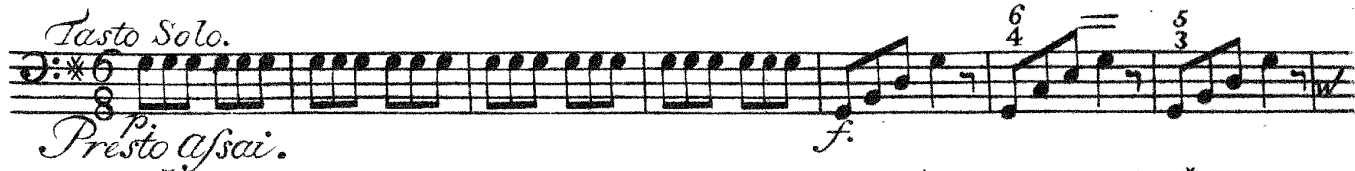
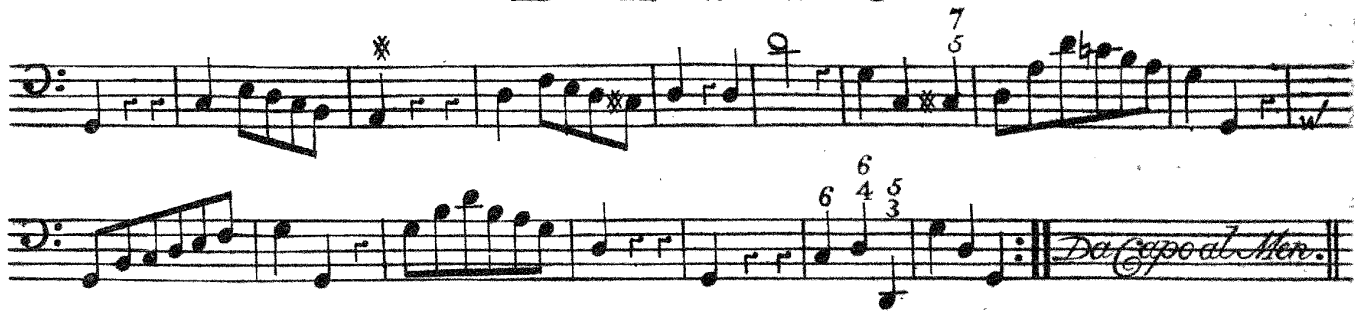
Menuetto.

Sempre piano.

The musical score is written for a Bass instrument, indicated by the 'B A S S O' title and the bass clef on all staves. The piece begins with a 2/4 time signature and an 'Andante' tempo marking. The first staff contains a melodic line with various fingerings (6, 4, 3, 7, 6, 5, 6, 4, 3, 6) and a dynamic of *p.* The second staff continues the melody with fingerings (6, 6, 6, 5, 6, 6, 3, 6, 5) and a dynamic of *poco f. pp.* The third staff features a more complex melodic line with fingerings (7, 7, 7, 6, 5, 6, 6, 6, 6, 6, 5) and a dynamic of *p.* The fourth staff has a melodic line with fingerings (6, 5, 6, 4, 2, 6, 6, 4, 5) and a dynamic of *p.* The fifth staff continues the melody with fingerings (6, 7, 5, 7, 6, 5, 6, 6, 6) and a dynamic of *pp.* The sixth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The seventh staff features a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The eighth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The ninth staff continues the melody with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The tenth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The eleventh staff features a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The twelfth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The thirteenth staff continues the melody with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The fourteenth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The fifteenth staff features a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The sixteenth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The seventeenth staff continues the melody with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The eighteenth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The nineteenth staff features a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The twentieth staff has a melodic line with fingerings (6, 6, 6, 5, 6, 4, 3, 7, 7, 6, 5) and a dynamic of *p.* The piece concludes with a 'Menuetto' section in 3/4 time, marked 'Sempre piano'.

B A S S O

5.



B A S S O

SINFONIA II

Tasto Solo. Allegro con Spirito.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as *Tasto Solo. Allegro con Spirito.* The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 7 above or below notes. Dynamics are marked with *p.* (piano), *f.* (forte), and *p. Cresc. f.* (piano crescendo to forte). The score concludes with a double bar line.

Andante. **B A S S O**

Presto assai. *Cres.* *f.* *p.* *T.S.* *Cres.* *f.* *p.* *T.S.* *p. tenue.* *f.* *p.* *f.*

Con Brio.

SINFONIA III

BASSO

Con Brio.

f. p. Cres. f. Cres. f.

p. Cres. f.

f. p. Cres. f.

p. f. p.

f. p. Cres. f.

p. f. p.

Larghetto.

rinf. rinf. pp. rinf.

f. p. f. p.

BASSO

9

65 1 65 1 65 5 4 3

2 7 7 6 4 5 3 2 7 7 6 4 5 6 7 8 6 7 8

pp. *inf. p. inf. p.*

Presto. *p.* *f.*

6 7 6 5 6 4 7 6 5 6 4 6 8

6 *f.* *p.* *f. p.* *f. p.*

Cres. *f.* *p.*

6 6 6 4 5 6 4 1 6 4 6 4 5 2 6 6 4 6 4 3

f. *p.*

8 6 4 2 6 2 7 6 6 5

f. p. *f.* *pp.* *f.*

p. *f.*

6 6 6 6 6 6 6 5 6 5

8 6 *f.* *p.* *f. p.*

f. p. *Cres.* *f.*

B A S S O

SINFONIA IV

Allegro maestoso. p. *f.*

f. *f.* *p.* *Cres.* *ff.* *f.* *p.* *f.* *f.* *p.* *f.* *dolce ten. f.* *p.* *f.* *dolce ten. f.* *p.* *f.* *Cres.* *ff.* *p.* *Cres.* *f.* *for. assai.*

The musical score is written for a Bassoon in a key of B-flat major (two flats) and 4/4 time. It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7 above or below notes. Dynamics are marked with *p.* (piano), *f.* (forte), *ff.* (fortissimo), *Cres.* (crescendo), and *dolce ten.* (dolce tenuto). The score begins with a tempo marking of *Allegro maestoso*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence marked by a double bar line.

B A S S O

11

This musical score is for a Bassoon part, page 11. It is divided into two main sections: *Andantino Amoreoso* and *Allegro assai*.

Andantino Amoreoso: This section begins with a tempo marking of *Andantino Amoreoso*. The music is in 2/4 time and features a series of melodic lines with various dynamics including *p*, *rinfp*, *f*, *p*, *rinfp*, *rinfp*, *rinfp*, *p*, *poco f*, *f*, *Sforz*, *p*, *poco f*, *p*, *Smorzando*, *p*, *f*, *p*, *poco f*, *p*, *f*, *p*, *f*, *p*, *poco f*, *p*, *f*, *Sforz*, *p*, *poco f*, *p*, *Smorzando*.

Allegro assai: This section begins with a tempo marking of *Allegro assai*. The music is in 3/8 time and features a series of melodic lines with various dynamics including *f*, *f*, *p*, *cres*, *ff*, *p*, *f*, *ff*.

The score includes numerous fingerings and articulations throughout both sections.

B A S S O

SINFONIA V

Unis.
Allegro risoluto.

Z.S.
p. *f.* *p.* *f.* *Unis.* *poco f.* *poco f.* *f.* *f. tins*

The musical score for the Bassoon part of the Fifth Symphony (Sinfonia V) is presented on 12 staves. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is 'Allegro risoluto' and the articulation is 'Unis.' (unison). The score includes various dynamics (p, f, poco f, f. tins) and fingerings (numbers 1-8). The notation includes eighth and sixteenth notes, rests, and slurs. The score ends with a double bar line and a repeat sign.

BASSO

13

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It is divided into two main sections: *Andante di Molto* and *Allegro assai*.

The *Andante di Molto* section begins with a tempo marking of *Andante di Molto*. The notation is written for a single melodic line, possibly for the right hand, with a key signature of one flat (B-flat). The tempo is marked *Andante di Molto*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with a double bar line.

The *Allegro assai* section begins with a tempo marking of *Allegro assai*. The notation is written for a single melodic line, possibly for the right hand, with a key signature of one flat (B-flat). The tempo is marked *Allegro assai*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with a double bar line.

BASSO

16

This page of musical notation is for a piano piece, likely a sonata or suite, featuring a variety of musical styles and techniques. The notation is written for a single melodic line on a grand staff (treble and bass clefs).

The piece begins with a section marked *Andante*, characterized by a slow tempo and a focus on complex fingerings and dynamics. The notation includes numerous slurs, ties, and dynamic markings such as *pp* (pianissimo), *f* (forte), *p* (piano), *fz* (sforzando), and *sf* (sforzando). The tempo is marked *Andante*.

The piece then transitions into a section marked *Menuetto* (Minuet), which is characterized by a faster tempo and a more rhythmic, dance-like quality. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). The tempo is marked *Menuetto*.

The piece concludes with a section marked *Da Capo al Menuetto*, indicating a repeat of the Minuet section. The notation includes a variety of musical symbols, including slurs, ties, and dynamic markings, and is written in a clear, legible style.

B A S S O

Prestissimo.

p. *f. p.* *f.*

p. *f.* *p.* *f.*

p. *Sforz.* *p.* *f.*

f. p. *f. p.* *f. p.* *f.*

p. *f.*

f. *p.* *f.*

p. *f.*

f. *p.* *f.*

Fin.



L. Sinfonia

Moder VI Sinf. Op I

Flauto Primo, Obbligato

O-R

SINFONIA I

Allegro assai.

1

p. Cres il

f. f. p. f.

p. f. p. f. p. f.

Soli.

f. p. f. p. f. p.

Tutti.

p. f. p. f. p. Cres il f.

Soli.

Tutti.

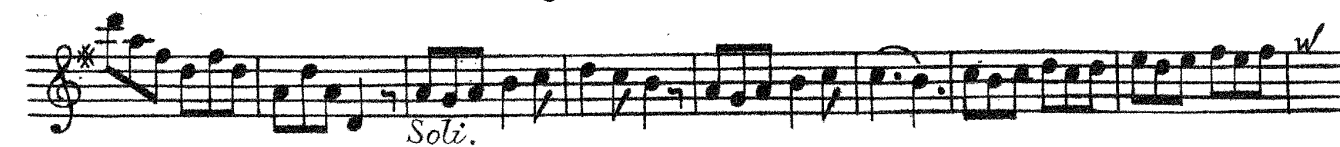
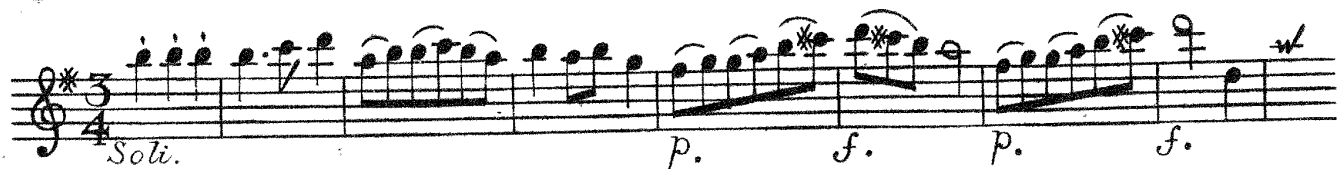
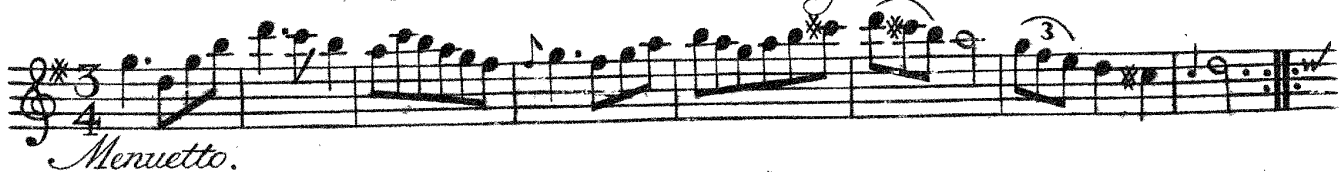
p. Cres il f.

f. f. p. f. p.

f. p. f. Tutti.

p. f. p. f. Andante Tacet.

Flauto Primo Obligato



SINFONIA II

Alle^o Spiritoso.

3

[illegible]

SINFONIA III *Con Brio.*

Cres. il f.

f.

p.

f.

p.

f.

f.

Larghetto. p.

p.

p.p.

Sforz. Sforz. p.

p. ten. senza trillo.

p.

p.

p.p.

Sforz. Sforz. p.

Presto.

p.

f.

Soli.

f. Tutti.

p. f. p. f. p. Cres. f.

p.

f.

p.

f. p. f. f.

p.

f.

Soli.

bis.

f. Tutti.

p. f. p. Cres. f.

SINFONIA IV

Oboe Primo

Allegro maestoso.

First system of the musical score for Oboe Primo, marked *Allegro maestoso*. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with dynamic markings including *p. Cres. ff.* and *f.*. The system concludes with a double bar line and the tempo change to *Andante Tacet*.

Second system of the musical score for Oboe Primo, marked *Allegro Assai*. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music features a series of eighth and sixteenth notes, with dynamic markings including *f.*, *p.*, and *Cres.*. The system concludes with a double bar line.

Oboe Primo

SINFONIA V

SINFONIA V

Op. 10, No. 1

All. risoluto.

p.

f.

dolce.

f.

p.

f.

dolce.

Sforz.

Sforz.

Sforz.

f.

dolce.

f.

Andante Tacet

Allegro Assai.

p.

f.

p.

f.

p.

Cres.

9

5

SINFONIA VI

Allegro Con Brio.

Flauto Primo Obligato
SINFONIA VI *Allegro Con Brio* *p.* *f.* *p.*
Soli.
Tutti. *p.* *pp.*
f. *p.* *f.* *p.* *f.* *p. rinf.*
Soli.
f. Tutti. *p.* *f.* *p.* *f.* *p.* *f.*
Soli.
f. Tutti. *p.* *pp.* *f.* *And. Tacet.*

Flauto Primo Obligato

Menuetto.

f. Soli. f. p. f. p. D.C. al men

Prestissimo.

Soli. p. Soli. Tutti. Soli. Fin.

[Symptoms]

Meder VI Sinf. Op.I

Flauto Secondo Obligato

1

SINFONIA

Allegro assai.

SINFONIA I *Allegro Assai.* *Cresc. il f.*

f. p. f. p. f.

p. f. p. f. Soli.

f. p. f. p. f. p. f.

1 Tutti. p. f. p. f.

p. Cresc. il f.

5 Soli

p. Tutti. p. Cresc. il f.

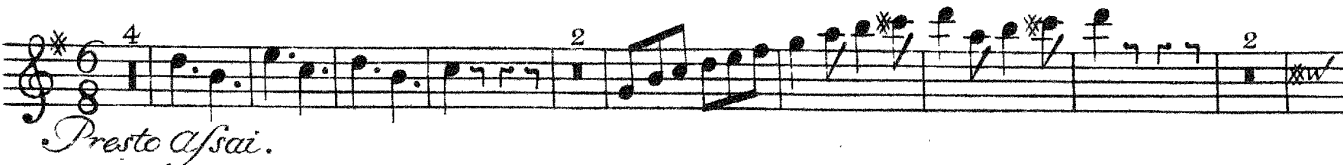
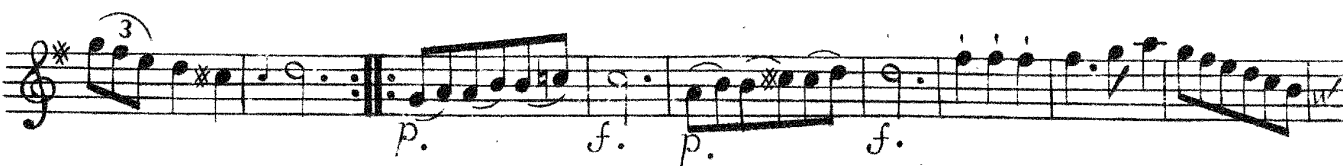
f. 4 Soli.

f. p. f.

p. f. p. f. Tutti.

p. f. p. f. Andante Tacet.

Andante
Tacet.

Flauto Secondo Obligato

Oboe Secondo

3

SINFONIA II



Allegro Spiritoso.

Musical score for Oboe Secondo, Sinfonia II. The score consists of 13 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Allegro Spiritoso.* and the dynamics range from *f.* (forte) to *p.* (piano). The score includes various musical notations such as notes, rests, and ornaments. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff has a tempo marking *Allegro Spiritoso.* and a dynamic marking *f.*. The third staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The fourth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The fifth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The sixth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The seventh staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The eighth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The ninth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The tenth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The eleventh staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The twelfth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*. The thirteenth staff has a dynamic marking *f.* and a tempo marking *Presto assai.*.

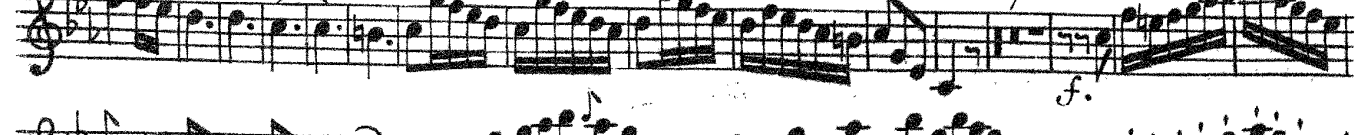
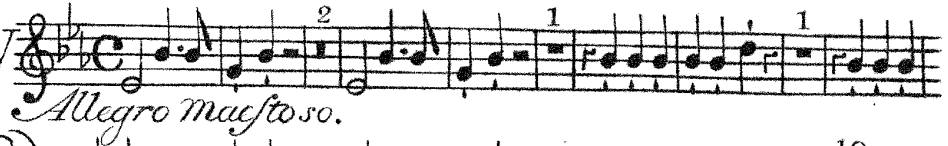
SINFONIA III

Con Brio.
Cresc. il f.
p.
f.
f.
f.
Larghetto
p.
p. ten Senza trillo.
Sforz. Sforz.
Presto
p.
Soli.
Tutti.
Cresc. f.
p. f. p. f. p.
p. f. p. f. p.
f. p. f. p. f. p.
Soli.
Tutti.
p. f. p. f. p. Cresc. f.

Oboe Secondo

5

SINFONIA IV



Oboe Secondo

SINFONIA V

Allegro risoluto. *p.* *f.* *dolce.* *f.* *p.* *f.* *dolce.* *sforz.* *f.* *dolce.* *f.* *Andante* *Tacet.* *Allegro affrai.* *p.* *f.* *p.* *f.* *p.* *Cres.* *9* *1* *1* *1* *1* *1* *w* *5*

SINFONIA VI *Flauto Secondo Obligato* 7
Allegro Con Brio *p.* *f.* *p.*

f. p. *f.* *f.* *Soli.* *Tutti.* *p.* *f.* *p.* *f.* *p. rinforzando* *f.* *Soli.* *p.* *Tutti.* *p.* *f.* *f. p.* *f.* *Soli.* *Tutti.* *p.* *pp.* *f.* *andante tacito*

Flauto Secondo Obligato

Menuetto.

f. *Soli.* *p.* *Cres.*

f. *p.* *f.* *D.C. al menuetto*

Prestissimo. *f.*

f. *Soli.*

f. *Soli.*

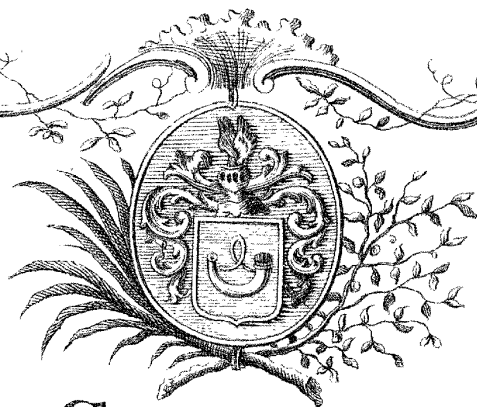
f. *Tutti.*

Soli.

Fin.

[Symphonie.]

O-R



S E I
S I N F O N I E

A

Due Violini, Viola, e Basfo

Due Corni, Due Oboe, o Flauti Traversi

D E D I C A T E

*Alla Molt' Illustre e
Graziosissima Sig^{ra}. La Sig^{ra}*

SUSANNA VORSTERMAN

Da

GIOVANNI GABRIEL MEDER

OPERA PRIMA.

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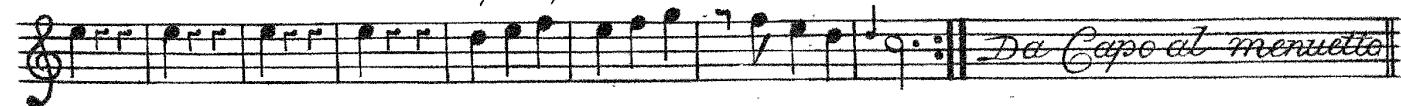
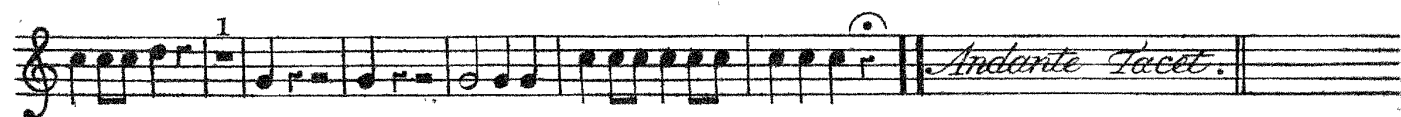
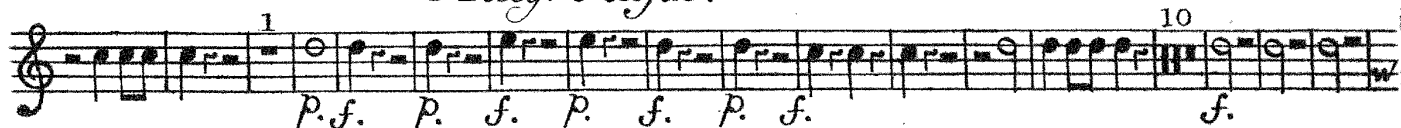
Cor I.

SINFONIA I

G. Corno Primo

1

Allegro Assai. *p. cres il f.*



SINFONIA II

D. Corno Primo

Allegro Spiritoso.

5

2

1

p. cresc.

3

1

5

2

Andante Tacet

3/8

p

Presto Assai.

cres.

f.

16

p.

1

f.

cres.

p.

cres.

f.

p.

f.

4

f.

7

1

f.

1

f.

SINFONIA

B.8

Con Brio.

SINFONIA III *Con Brio.*

The musical score is written for a symphony in three parts. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Con Brio." and the dynamics range from piano (p.) to fortissimo (f.). The score includes various musical notations such as notes, rests, and dynamic markings. The first section is marked "Larghetto." and the second section is marked "Presto." The score concludes with a final cadence.

Larghetto.

Presto.

SINFONIA IV

Corno Primo
Allegro maestoso.

First system of the musical score for Corno Primo. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked *Allegro maestoso.* The system consists of six staves. The first staff begins with a treble clef and a key signature change to Bb. It contains measures 1 through 15, with dynamics *p.* and *f.* and articulation marks. The second staff continues with measures 16 through 24, including dynamics *p.* and *f.*. The third staff contains measures 25 through 33, with dynamics *pp.* and *f.*. The fourth staff contains measures 34 through 42, with dynamics *dolce.* and *f.*. The fifth staff contains measures 43 through 51, with dynamics *pp.*. The sixth staff contains measures 52 through 54, with dynamics *f.*. The system concludes with a double bar line and the instruction *Andante Tacet.*

Second system of the musical score for Corno Primo. The tempo is marked *Allegro Asfai.* The system consists of four staves. The first staff contains measures 55 through 63, with a key signature change to C major and dynamics *f.*. The second staff contains measures 64 through 72, with dynamics *f.*. The third staff contains measures 73 through 81, with dynamics *f.*. The fourth staff contains measures 82 through 90, with dynamics *f.*. The system concludes with a double bar line.

SINFONIA V *F. Corno Primo*
Allegro risoluto.^p

f.

f.

p.

f.

dolce.

dolce.

Andante
Tacet.

f.

Allegro assai.

F.

p.

f.

p. *cres.*

p.

f.

SINFONIA VI

*Allegro con Brio*₁

SINFONIA VI

Alliegro con Brio

f. f.

p. f. p.

f. p. f.

p.

Soli. f.

f. p.cres.

f. pp. f. Andante Tacet.

Menuetto. p. cres. Sempre piano.

D.C.al men.

Prestissimo.

f. f.

f. f.

p. f. p. f.

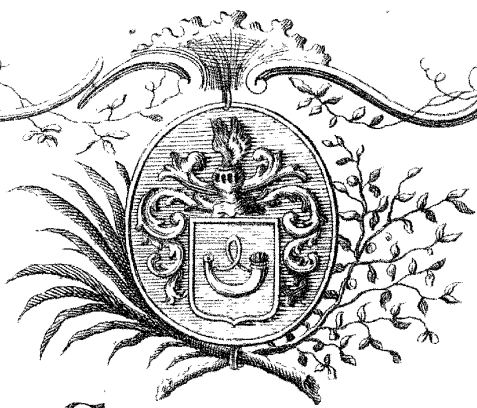
f. f.

f. f.

fin.

[Symfoni.]

Q R



S E I
S I N F O N I E

A

Due Violini, Viola, e Basfo
Due Corni, Due Oboe, o Flauti Traversi

D E D I C A T E

*Alla Molt' Illustre e
Graziosissima Sig^{ra}. La Sig^{ra}*
SUSANNA VORSTERMAN

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Cox II.

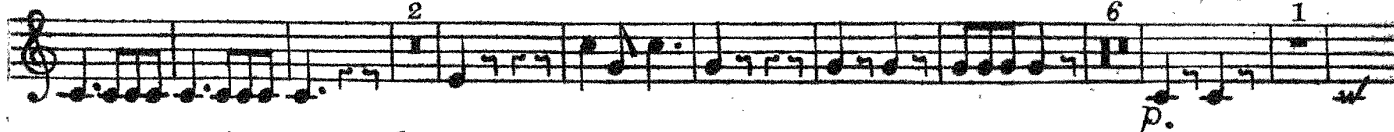
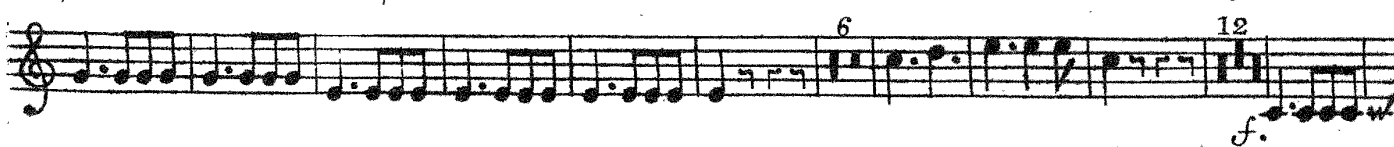
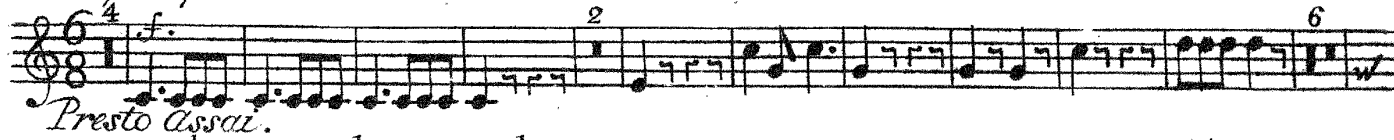
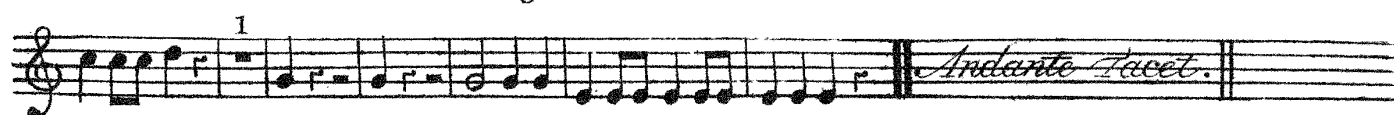
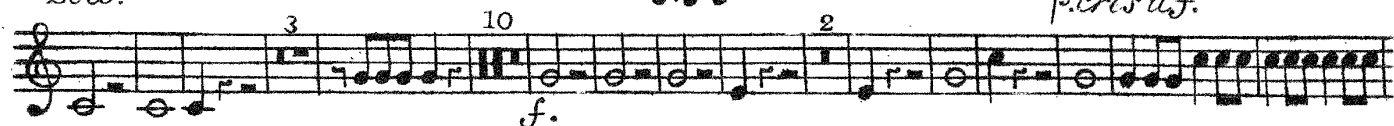
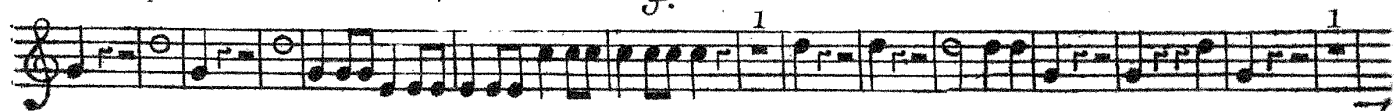
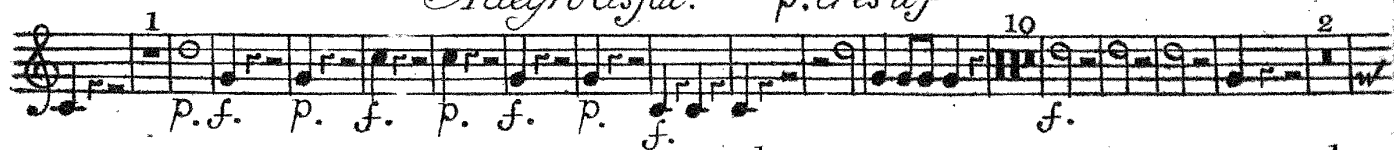
SINFONIA I

G. Corno Secondo

1

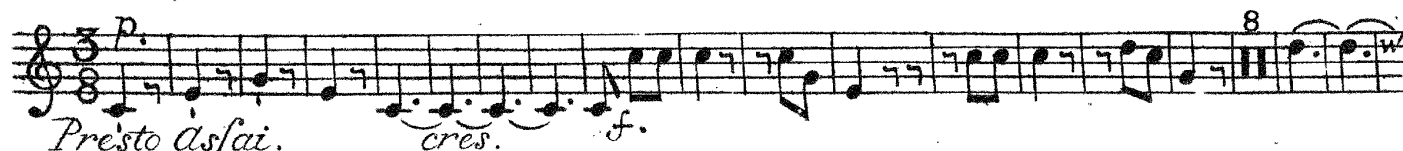
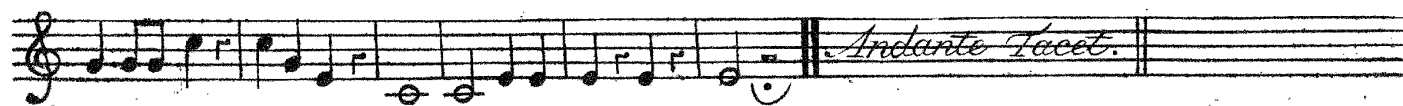
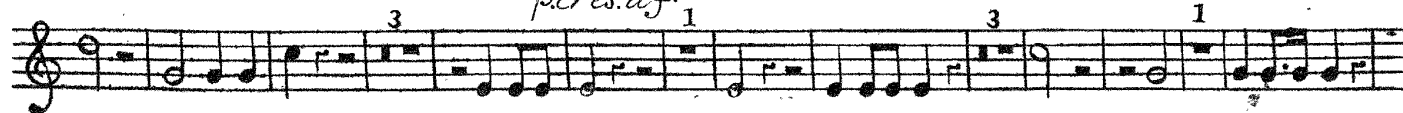
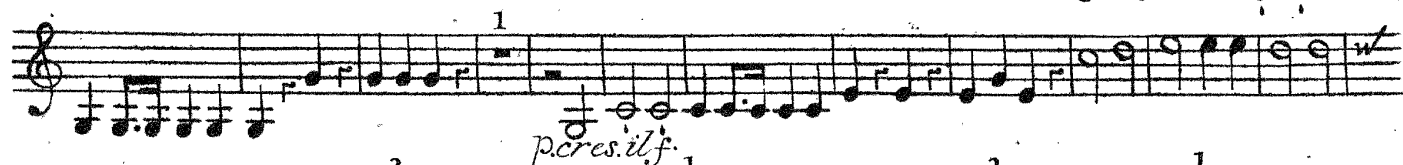
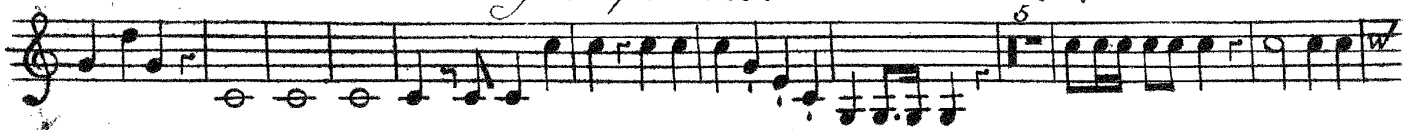
Allegro assai.

p. cresc. sf



D. Corno Secondo

SINFONIA II

Allegro Spiritoso.

SINFONIA III

B.8 Corno Secondo

3

Con Brio.

Larghetto p. *Presto.* f. p. f. p. *cres.* p. f. p. *cres. f.*

SINFONIA IV

E♭. Corno Secondo

Allegro maestoso.

p. f.

pp. f.

3 15

3 dolce. f. dolce. f.

3 2 pp.

f. f.

Andante Tacet.

Allegro assai.

f.

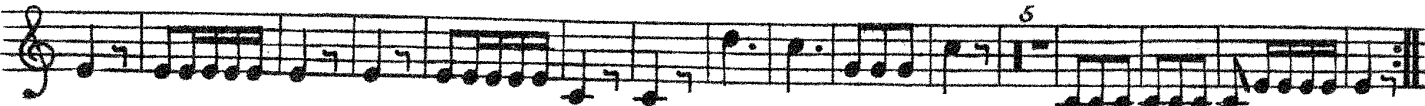
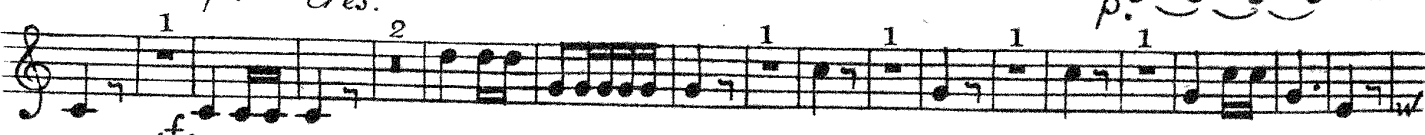
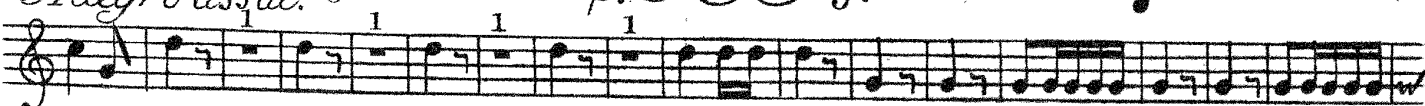
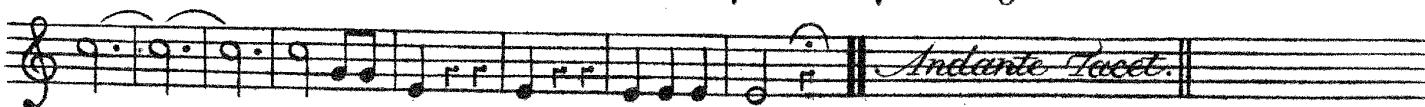
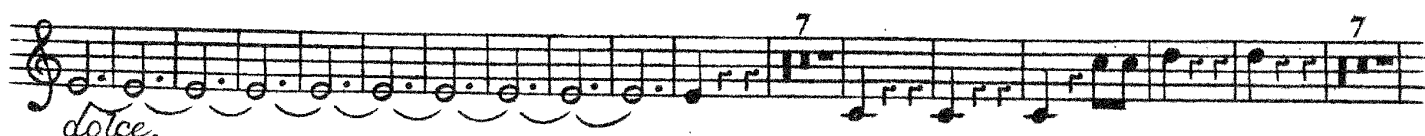
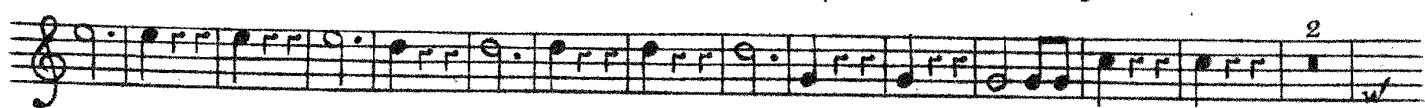
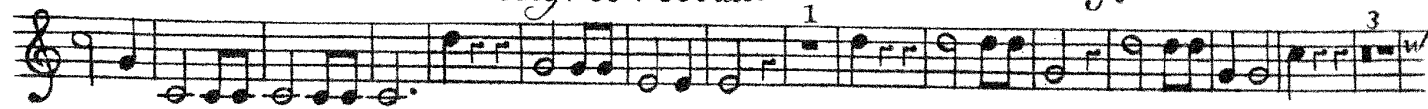
14 11

1 6

SINFONIA V

Corno Secondo

5

Allegro risoluto

SINFONIA VI *Il Corno Secondo**Allegro con Brio.*

f. *3 f.p.* *f.* *7*

p. *f.* *p.* *f.*

f. *p.* *f.*

p. *f.*

Soli. *Tutti.*

f. *p.* *cres.* *p.* *pp.* *f.*

Menuetto *Sempre piano.* *D.C. al men.*

f. *p.* *f.* *p.*

Prestissimo.

f. *p.*

f. *p.* *f.* *p.* *f.*

f. *f.* *Fin.*